

SPECULATIVE TRIBUNE #0

Friday, October 2, 2015

EDITORIAL

FREE TO CHOOSE

by TOMA

“...is our basic function: to develop alternatives to existing policies, to keep them alive and available until the politically impossible becomes the politically inevitable.”
Milton Friedman

In 1949 Harry Truman was elected President of the US. In his inaugural speech he said: “We have to make the benefits of our technical knowledge and industrial advances for the improvement and growth of undeveloped areas”. The “Project Chile” began, and so did it the Milton Friedman training program for South American young economists at the University of Chicago.

In 1973 Augusto Pinochet and his army interrupted the Chilean democratic and socialist government of Salvador Allende, a group of young Chileans trained in free market policies in Chicago -the “Chicago Boys”- had the occasion to try out their lessons. El Ladrillo -The Brick- was the plan which guided a national economic experiment, with the support of the military dictatorship and the US government.

The successful “neoliberal” model was exported, first to Argentina and then to others non-

democratic countries in South America, even to strong democracies with Margaret Thatcher and Ronald Reagan as local partners. The success of the model was so great, that democracy returned to Chile and to the other countries in South America, and neoliberalism became a global political and social system.

But today we are in crisis. Our territories are in conflict and our communities are suffering. They have to leave their lands. They have to constantly move from one place to another. In their retreat they have to see others change the names of their neighbors and erase their territorial identities. They are the losers of this story of concentrated power and concentrated decisions.

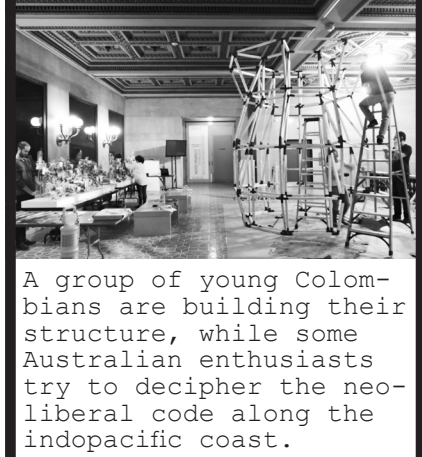
It looks like anything can be done. It looks like we are not free to choose. We are confused, it's not easy to know what to do and what we

do doesn't work. Never is enough. We think that we should start all over again, from zero, but it looks impossible. We need to “develop alternatives to existing policies”. Collective alternatives.

The opportunity to use the Chicago Architecture Biennial as a instance to explore and discuss the actual situation of the relation between territory and communities, let us redirect the collective confusion to an open discussion about how architecture can be an active tool in the actual scene of disputes.

This newspaper is an invitation to debate ideas, to exchange experiences, to support actions, to make visible the conflicts. This is an opportunity to create together an alternative common agenda.

CAB - OUT



The SEARCH FOR MILTON FRIEDMAN begins. Where is he? What is he doing? Is he free to choose?



Among the huge number of people involved in installation work, a wedding takes half of the Chicago Cultural Center. Love and architecture live, for a while, under the same roof.

CIA
IB

THE ARCHIVE

MILTON FRIEDMAN

ECONOMIST Y STATISTICIAN UNIVERSITY OF COLUMBIA/ JOHN BATES
CLARK MEDAL 1951

NOBEL PRICE IN ECONOMIC 1976

PRINCIPAL MENTOR OF CHICAGO BOYS

Friedman was a member of Mont Pelerin Society, led by economist Friedrich von Hayek, who postulated that if the government fails to provide regular services and MARKET Economics alone would be corrected

(Naomi Klein; Documentary "The Shock Doctrine")

Economic and political freedom are not mutually exclusive

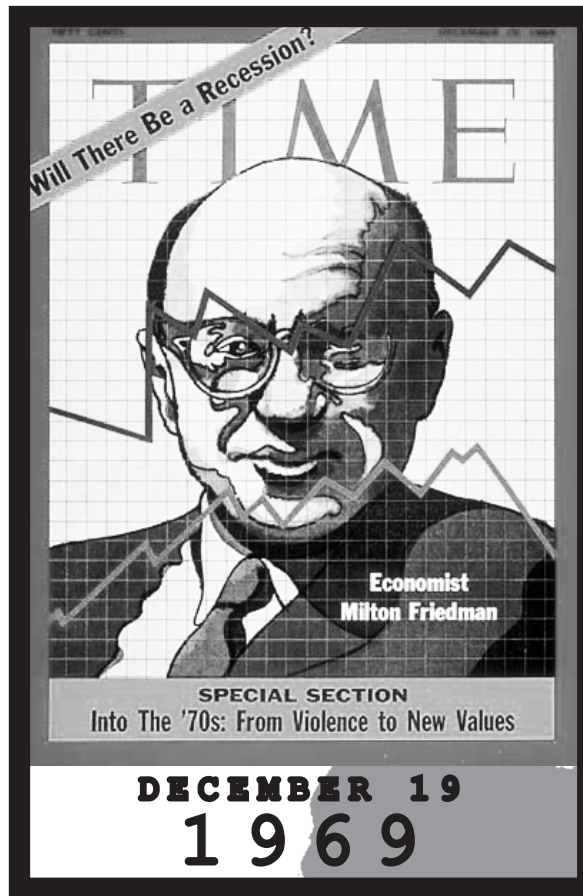
FREEDOM IS ABSTRACT

When the country returned to democracy, the Chicago Boys proudly watched their success of worldwide recognition as "The Miracle of Chile".

University of CHICAGO

REPORTING FROM THE LAKEFRONT

MIDDLE EAST
Russia Carries Out Airstrikes in Syria for 2nd Day



CHICAGO BOYS FOR A COMMON AGENDA

HOW TO BUILD A COMMON AGENDA

a collective manifesto

- **Inhabitate is create.** Wherever, and with whatever there's available. 1
- **We see the world as one single platform.** As the universe of the local. Without frontiers there are no immigrants, only passers. 2
- **We desire a human scale development.** 3
- **We consider the global ecosystem as the base of political participation,** conscious of biological and cultural scales.
- **We give priority to the ecosystemic value of land** over social collective value. In an even lower priority level there is familiar and individual value. 4
- **The mastery of complexity** will be necessary to break the capitalist cultural construction.
- **We need more and new institutions.** Constituent power resides in the people and not in politicians or the elites. 7
- **We only trust in beauty of chaos and the authentic.** We understand the city as a creative collage, heterogeneous, spontaneous. 2
- **Today's cities are the supreme capitalist manifestation,** on them, it's contradictions and self destruction are hosted. 3

THE MANIFESTO WAS PRODUCED THROUGH THE CONTRIBUTION OF 7 COLLABORATORS: LUIS FELIPE MAUREIRA (1), RODRIGO TORO (2), FRANCISCO VERGARA (3), BERNARDO VALDÉS (4), NICOLÁS VALENZUELA (5), PLAN COMÚN (6) AND JAVIER RÍOSEO (7)

DID YOU KNOW THAT...capitalism is freedom as long as you can pay for it.

LETTER TO JOSEPH GRINA AND SARAH HERDA

Dear Joseph and Sarah,

As you may know, between 2015-2016 there will be at least 37 Biennials related to the fields of architecture, design and arts in different cities across the world (Berlin, Boston, Bristol, Brno, Bucharest, Buenos Aires, Chicago, Detroit, Dubai, Gwangju, Houston, Ireland, Istanbul, Kochi, Kortrijk, Krakow, Lisbon, Liverpool, Łódź, London, Los Angeles, Ljubljana, Marrakech, Oslo, Portland, Prague, Rotterdam, Saint-Etienne, Sao Paulo, Shenzhen, Skopje, St. Petersburg, Sydney, Tallinn, Valparaíso, Venice, Vienna).

Not only each one of these cities aims to promote itself as a place for innovation/[insert-your-cliché-here]/creativity-as if Biennials were the new way of putting cities in the map without hiring Gehry, Zaha or Calatrava-but also the curators of these biennials may surely want to propose an original/groundbreaking/novel point of view towards architecture/art/design-which is of course very refreshing for the discourse of our disciplines.

But if these 37 curatorial teams were right-and each of their proposals would really be a groundbreaking position-they would be changing the debate 37 times in two years; that is, a new point of view each 2.59 weeks. Considering this pace I was wondering, how can we really know that the actual state of the art of architecture won't change in three weeks? What if what actually defines the state of art of architecture is precisely this anxiety to change the debate?

Thanks in advance for your response.
And all the best from Santiago,
Francisco Díaz

ABOUT SPECULATIVE TRIBUNE

This periodic newspaper is part of the project ESPECULOPOLIS, developed by TOMA within the context of the Chicago Architecture Biennial between October 3, 2015 and 3 January 2016.

This publication, as every action that takes place in ESPECULOPOLIS, is "Searching for the traces of the urban neoliberalism" and "Speculating about possible post neoliberal urban scenarios".

The editorial process is cumulative and collective. It works independently, as a critical instrument to the context in which it is inserted. The newspaper is a platform of collective reflection.

Each section of the newspaper is open to be produced by any interested person. These contributions can be made in person in Expo 72, 72 E. Randolph St. or through our email to grupotoma@gmail.com

This publication is distributed for free. Printed editions are available and will be distributed in different locations of Chicago. At the time, the issues will be freely available online through various media.

#speculativetribune

Day #0: the research for Milton Friedman began. The brigade google his name and aware that, in fact, Milton has died. The research begins with a false step. Others clues should be the guide for this adventure. But is enough for today, we have to rest now, it has been a difficult day.

SEARCHING FOR MILTON FRIEDMAN